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FR. GRÜTZMACHER

Op. 67

DAILY EXERCISES

FOR THE

VIOLONCELLO

(WILLEM WILLEKE)

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Vol. 954

FRIEDRICH GRÜTZMACHER

Op. 67

DAILY EXERCISES

FOR THE

VIOLONCELLO

WITH EXPLANATORY NOTES



REVISED AND EDITED

BY

WILLEM WILLEKE

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Daily Exercises for Violoncello

Explanation of Signs

□ Down-bow. ∨ Up-bow

Nut. At Nut of Bow. M. In Middle of Bow

Pt. At Point of Bow. W.B. With Whole Bow

— Let fingers lie. ♪ Press thumb on strings

⊗ Lift thumb from strings

↑ Raise, ↓ Lower the wrist

reg. Regular (usual) Bowing

* Reserve turn of wrist till the next higher or lower string is reached

I. Regular Bowings

Friedrich Grützmacher

Slowly, with horizontal bow

(1)

W.B.

(2)

Nut Pt. Nut

(3)

W.B.

Exactly with second half of bow

(4)

M. Pt. M. Pt.

II. Regular Wrist-movements

Based, with regard to Bowing, upon N° 1 of the preceding Section

(1)

W.B.

Corresponds similarly to N° 4 of the preceding Section

(2)

M. Pt. M. Pt.

(3)

Pt.

III. Finger-exercises, and Exceptional Bowings

Moderato

(1) W.B.

(2)

(3)

(4)

(5) W.B.

(6) W.B.

(7) W.B.

IV. Arpeggios

(a) Over three strings, with regular bowing

(1) Nut... segue

(2) segue

(3) segue

(4) Pt... segue

(5) segue

(6)

(7)

(b) Over three strings (exceptional bowing)

(8) Musical notation for exercise (8) in bass clef, featuring a sequence of eighth notes with a 'v' marking above the first measure. A dashed line labeled 'M.' is below the first measure. A 'segue' marking is above the second measure.

(9) Musical notation for exercise (9) in bass clef, featuring a sequence of eighth notes with a 'v' marking above the first measure.

(10) Musical notation for exercise (10) in bass clef, featuring a sequence of eighth notes with a 'W. B.' marking above the first measure. A dashed line labeled 'Nut' is below the first measure. 'Pt.' markings are above the second and fourth measures.

(11) Musical notation for exercise (11) in bass clef, featuring a sequence of eighth notes with 'M.' and 'Pt.' markings above the first, second, fourth, and fifth measures.

(c) Over four strings, with regular bowing

(12) Musical notation for exercise (12) in bass clef, featuring a sequence of eighth notes with a 'Nut' marking below the first measure. A dashed line labeled 'Nut' is below the first measure. A '2' marking is above the first measure.

(13) Musical notation for exercise (13) in bass clef, featuring a sequence of eighth notes with a 'segue' marking above the first measure.

(14) Musical notation for exercise (14) in bass clef, featuring a sequence of eighth notes.

(d) Over four strings (exceptional bowing)

(15) Musical notation for exercise (15) in bass clef, featuring a sequence of eighth notes with 'Nut' and 'Pt.' markings below the first, second, and fourth measures.

(16) Musical notation for exercise (16) in bass clef, featuring a sequence of eighth notes with a 'W. B.' marking below the first measure.

Staccato Arpeggios
Forte; broad strokes with forearm

(17) Musical notation for exercise (17) in bass clef, featuring a sequence of eighth notes with 'M. Pt.' and 'Pt.' markings below the first, second, fourth, and fifth measures.

(18) Musical notation for exercise (18) in bass clef, featuring a sequence of eighth notes with a 'segue' marking above the first measure.

(19) Musical notation for exercise (19) in bass clef, featuring a sequence of eighth notes.

V. Miscellaneous Exercises

Play throughout in moderate tempo

(1) M. Pt. M. W.B.

M. reg. Nut Pt. Nut Pt.

(2) M. Pt. M. Pt. M. Pt.

(3) M.Pt. M.

M.Pt. M.

(4) M. W.B. M.Pt. M. Pt. M.

(5) Pt. 1 2 3 4 M. (6) W.B.

(7) M. M. Pt.M. Pt. M.

(8) W.B. 1 2 3 4 M. Pt. M. Pt. M.

M. Pt. M. Pt.

(15) M. Pt. M. Pt.

(16) M. Pt.

(17) M. Pt.

(18) M. Pt. M. Pt.

M. Pt. M. Pt. M.

Use the wrist-movements already learned

(19) W.B. M.

VI. The Scales

To be played with whole bow (taking either each note singly, or two, four, six or eight notes to a bow), without reference to a regular repetition of similar groups of notes. The wrist-movement here employed is like that for the arpeggio (gradually raising and then lowering), but pausing on each separate string. Consequently, the hand

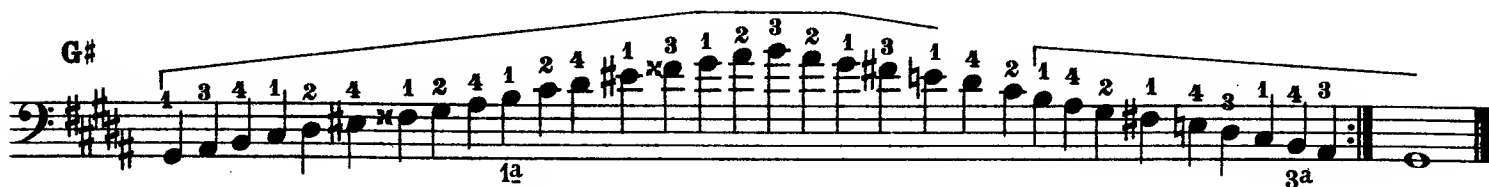
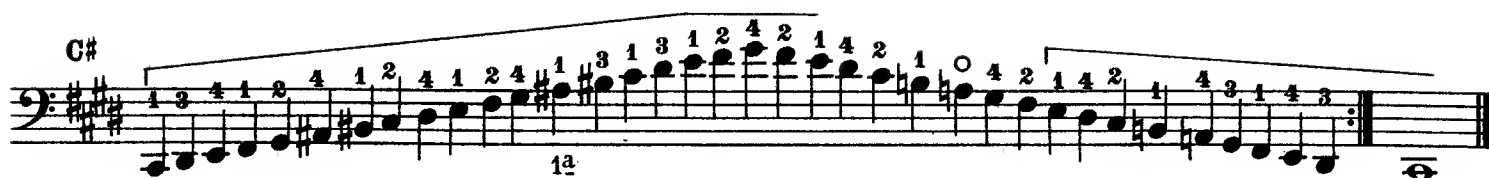
is *constantly bent downward* till the C-string is quitted, to enable it to rise three times up to the A-string; correspondingly, in passing back from the A-string, it is *constantly bent upward*, which position, if it does not result regularly and naturally, must be assumed by means of a previous reserving or saving up in the wrist-movement.

(a) Diatonic Major Scales

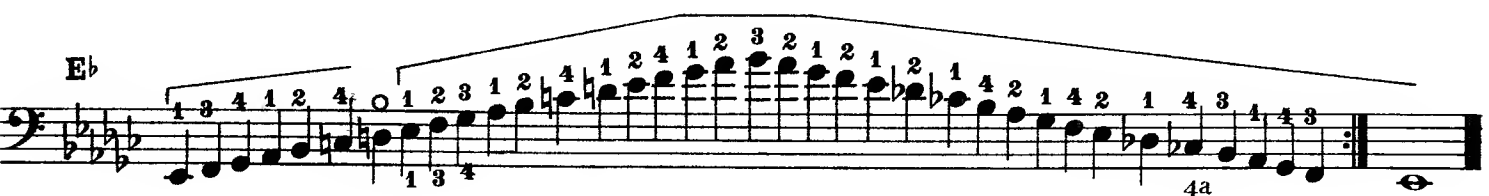
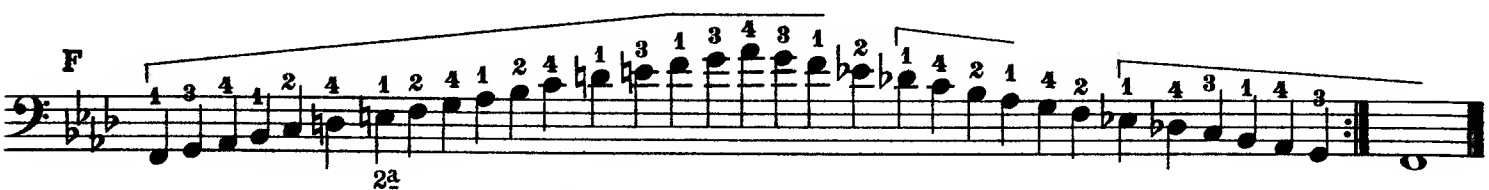
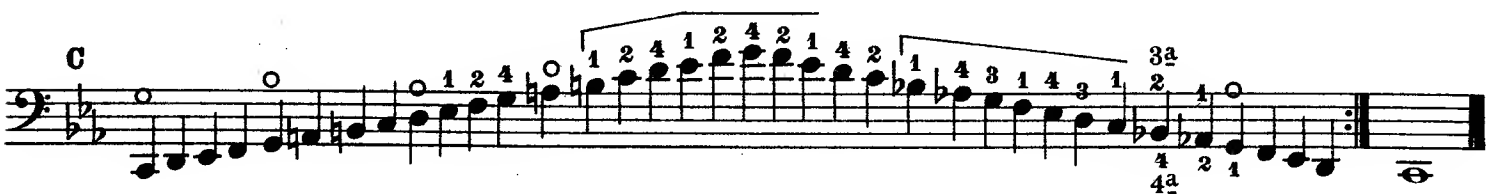
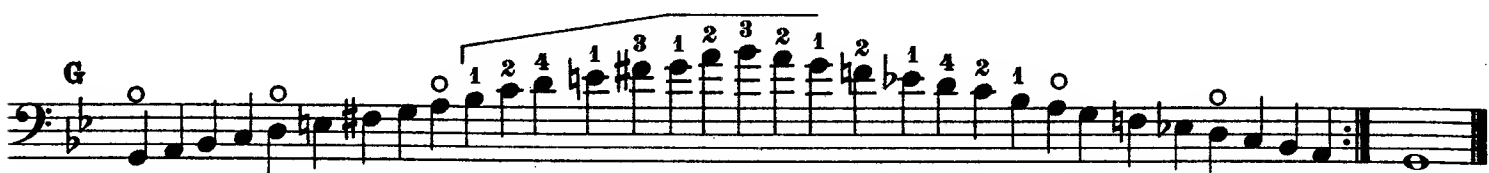
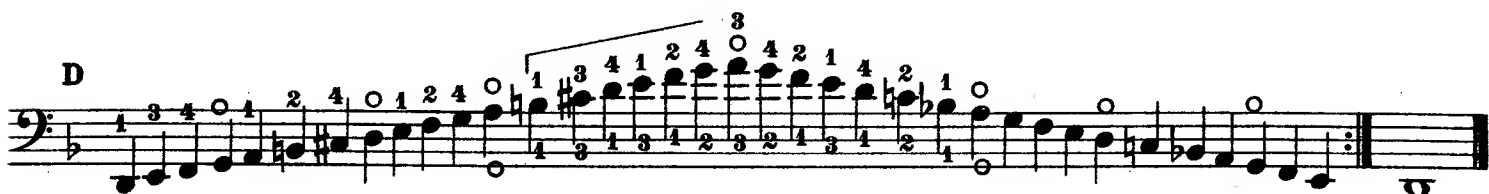
The image displays six diatonic major scales in bass clef, each with ascending and descending lines. The scales are: C, G, D, A, E, and B. Each scale is marked with fingerings (1, 2, 3, 4) and bowing directions (up and down bows). The scales are arranged vertically, with the C scale at the top and the B scale at the bottom. The E and B scales include additional markings '2a' and '1a' respectively, indicating specific bowing or fingering techniques.

(b) Diatonic Minor Scales

20740



Instead of D# minor (omitted here), it is easier to play Eb minor



(c) Chromatic Scales

(1) W. B.

(2)

Scales extending further upward (either diatonic or chromatic) cannot be executed till the thumb-position has been learned

Short Scale-Exercises; Passages in Broken Chords

These exercises, which are to be played in slow tempo, may be advantageously transposed to the lower strings

(1)

(2)

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 12/8, indicated by a '12' over an '8'. The music begins with a repeat sign (double bar line with two dots). The melody consists of eighth notes, with some beamed together. There are two measures of rests, each marked with a '4' below the staff. The system ends with a repeat sign.

[illegible][illegible]

(6)

1 3 1 2 1 2 1 2 3 2 1 2 1 3

(8)

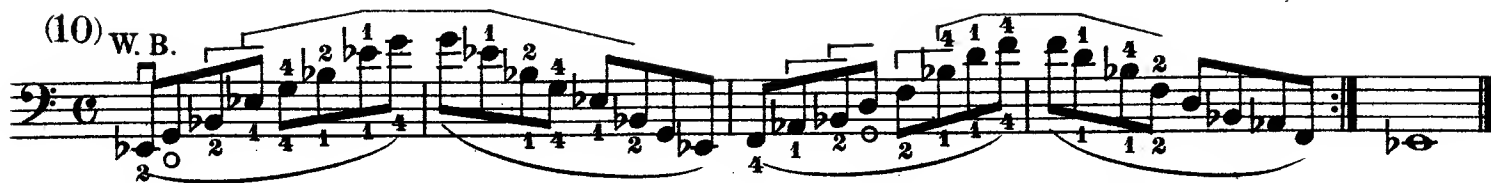
1 1 4 3 1 1 3 2 1 2 1 2

1 1 3 2 1 4 3 2 1 2 1 3

1 3 2 1 4 3 2 1 2 1 2

(9) Keep 1st finger continually on string

1 4 3 4 1 4 3 4 1 4 1 4 1 4 1 4 1 4 1 1 1 1



Play the following numbers vigorously, with short, sharp strokes and in moderate tempo



VII. The Trill

With slow bowing and extremely rapid and *even* finger-motion, but firmly stopped

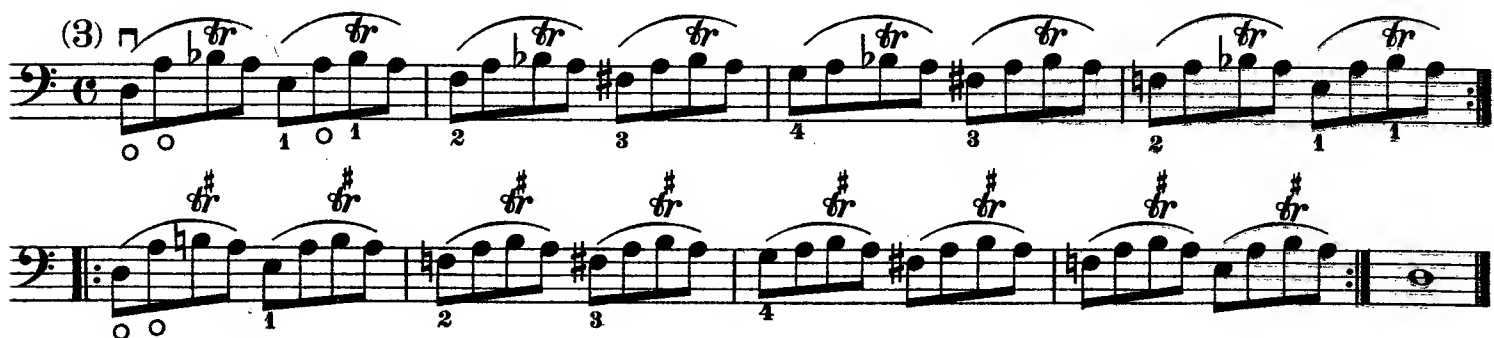


Chain of Trills

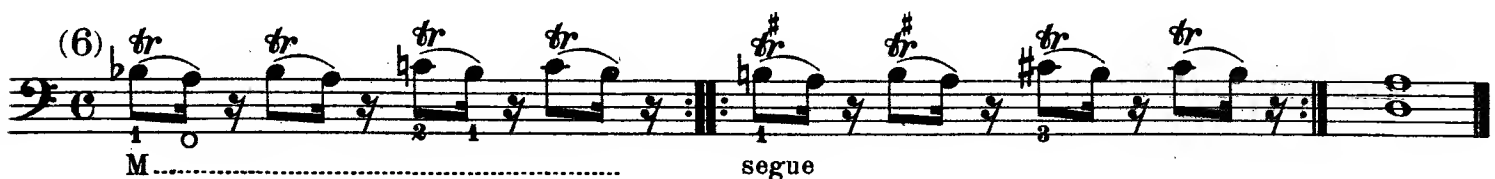


The Inverted Mordent

Always execute without after-beat



Keep 1st finger continually on the string.....



VIII. The Thumb-Position

The image displays five staves of musical notation, numbered 1 through 5, for the waltz 'The Merry Widow'. Each staff contains a single melodic line. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 3/4. The staves are arranged vertically, with each staff starting with a treble clef and a key signature of one sharp. The notation is complex, featuring many beamed notes and rests, indicating a fast tempo. The staves are numbered 1 through 5, and each staff contains a single melodic line. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 3/4. The staves are arranged vertically, with each staff starting with a treble clef and a key signature of one sharp. The notation is complex, featuring many beamed notes and rests, indicating a fast tempo.

(6) A change in the position of the thumb always occurs with the first note on the string in play, even when this note is not stopped by the thumb itself

(7) During the last note before using it, bring the thumb round from its place behind the neck, and hold it (above and nearly touching the string) at the interval of a whole

(8)

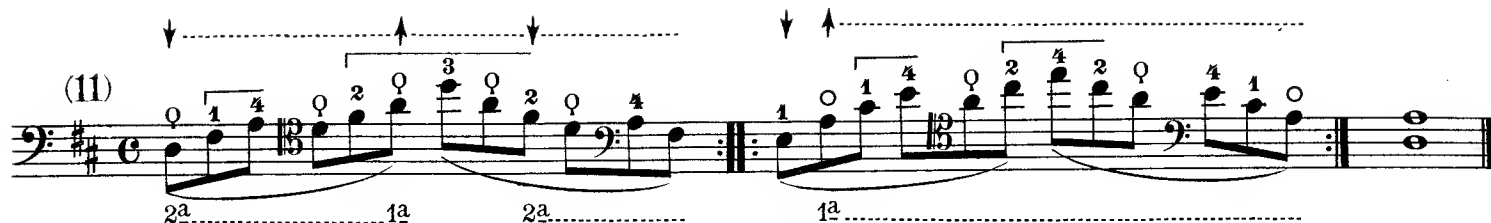
1a

(9)

1a

(10)

2a



The next number, although a continuation of the preceding exercises, is essentially more difficult, and therefore not to be played till later



IX. Extended Scales

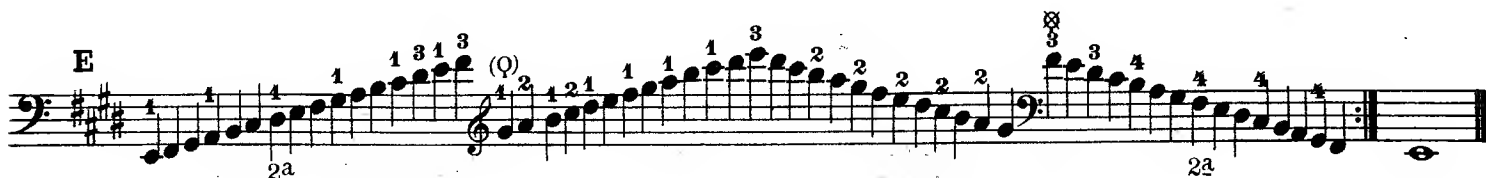
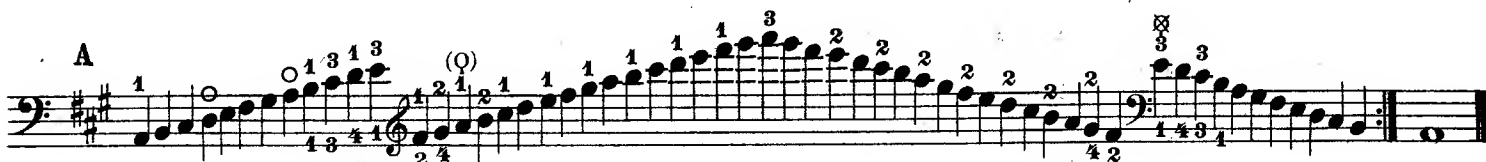
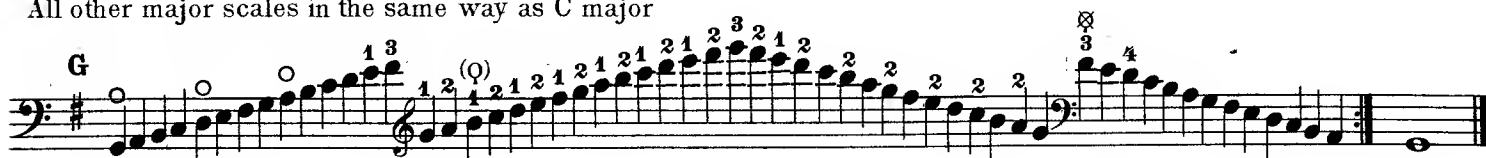
At the beginning it is best always to connect eight notes in one quiet (whole) bow; but gradually (in more rapid tempo) to take a still greater number. From the

moment (precisely indicated) that the thumb is applied the latter remains, until it again quits the string, at an interval of a whole tone from the first finger.

(a) Diatonic Major Scales



All other major scales in the same way as C major



Seven musical staves showing diatonic minor scales in bass and treble clefs. The scales are B, F#, F, B \flat , E \flat , A \flat , and D \flat . Each staff includes fingering numbers (1-4) and breath marks (Q and X).

(b) Diatonic Minor Scales

Musical staff for the A minor scale, showing the ascending and descending patterns with fingering and breath marks.

All other minor scales in the same way as A minor

Two musical staves showing the E and B minor scales, continuing the pattern of diatonic minor scales with fingering and breath marks.

F#

C#

G#

D

G

C

F

Bb

Eb

(c) Chromatic Scales

(1)

(2) In the same way as the foregoing

X. Octaves

These exercises, and later those in Thirds and Tenths, may be played to advantage (with suitable changes) in other keys besides those here given. The two fingers used

in producing the intervals should always shift their position *simultaneously*

(1)

M. Pt. M.

(2)

(3)

(4)

As before, in N^o 6 of the first exercises in the "Thumb-position," the change in position of thumb is always to be made in the next exercise (measure 7, etc.) with the

first note on the string in play, whether such note be stopped by the thumb itself, or not.

(11)

W.B.

(change) (q-g#)

(change) (q-g#)

(12)

W.B.

(change) (q-g#)

(13)

W.B.



(14) W. B.



(15)



(16)



(17)



(18) 
M.Pt.M.

(19) 
M. Pt. M.

(20) 
M. Pt. M. segue

(21) 
M. Pt. M.

(22) 
W.B.

(23) 
M. Pt. M.

(24) 
W.B.

(7) 

M. Pt. M..



(8) 

W.B.



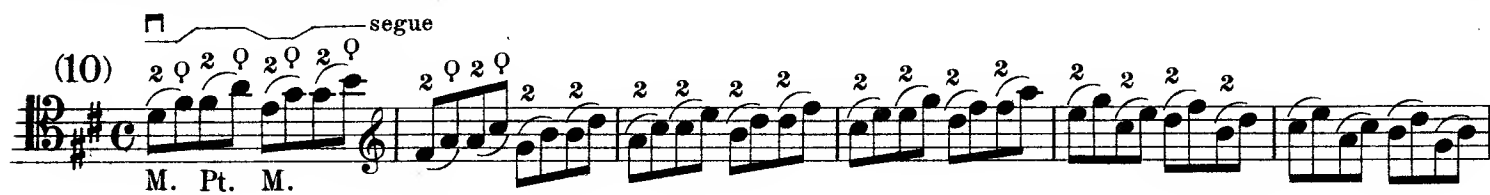




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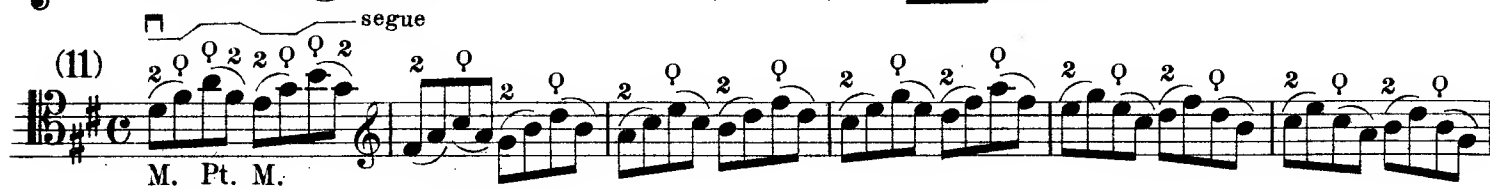
M. Pt. M.



(10) 

M. Pt. M.



(11) 

M. Pt. M.



(12) segue

M. Pt. M.

(13) W.B.

(14) W.B.

(15) W.B.

segue

1. 2.

(16) Double Trill

Execution (as before)

(17)

segue

XII. Tenths

This page contains seven systems of musical notation, each consisting of a single staff. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System (1):** Starts with a treble clef and a key signature of one sharp. It includes a first ending bracket labeled "1a" and a second ending bracket labeled "2a". The notation includes a measure with a whole note and a measure with a half note. The dynamic marking "M. Pt. M." is present.
- System (2):** Continues the melody with various note values and rests.
- System (3):** Continues the melody with various note values and rests.
- System (4):** Continues the melody with various note values and rests. The dynamic marking "W.B." is present.
- System (5):** Continues the melody with various note values and rests. The dynamic marking "W.B." is present. An "Ossia" section is indicated by a dashed line and a bracket.
- System (6):** Continues the melody with various note values and rests. The dynamic marking "M. Pt. M." is present.
- System (7):** Continues the melody with various note values and rests. The dynamic marking "M. Pt. M." is present.

(8)

M. Pt. M.

(9)

M. Pt. M.

(Sixths cannot be practised *systematically*, because they admit of no handy and practical fingering; they must there-

fore be treated, wherever they occur, as an *exceptional* difficulty.)

Appendix

(a) Springing Bow

In the middle of the bow (or, rather, a trifle nearer to the nut). To be played with easy and supple arm and wrist. When executing several springing notes in one bow, the first

note of each group should be taken with a somewhat more vehement spring, in order to gain the necessary impetus for the others.

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(9)

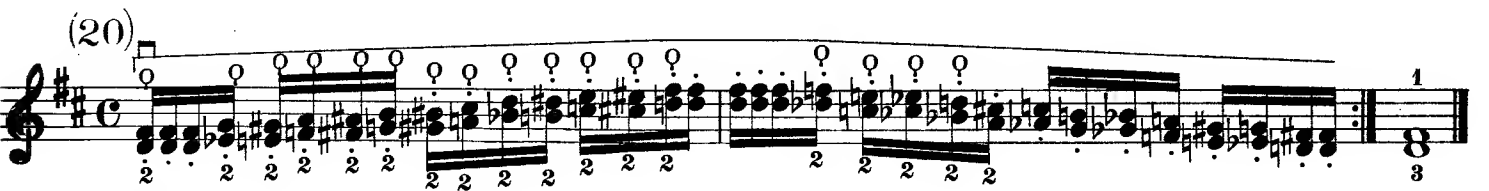
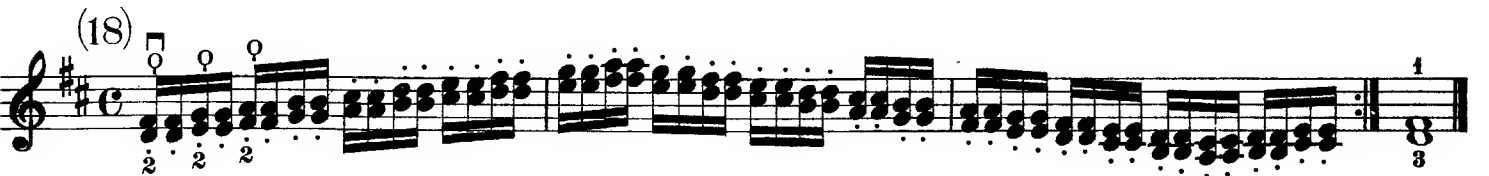
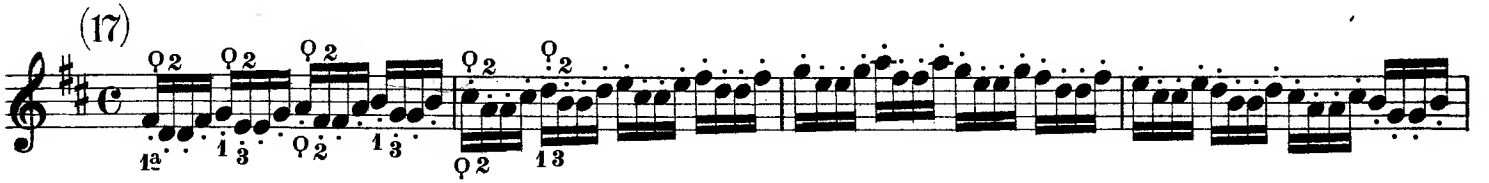
(10)

(11)

Position.....

(12)

(13)



(22)

(23)

(24)

(25)

(b) Staccato

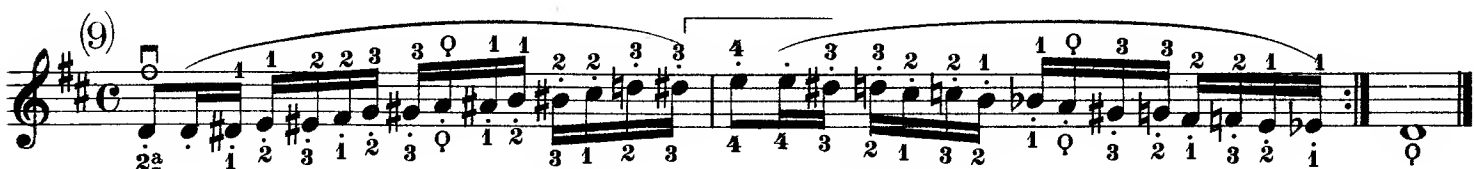
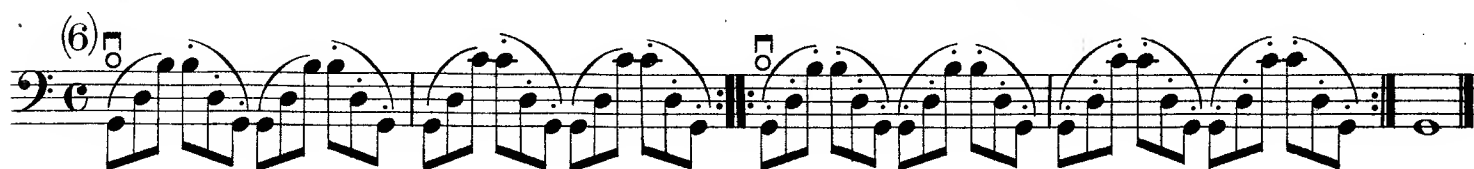
To be executed with rigid arm, each note being brought out by a special pressure of the arm; the wrist, however, remaining supple, to leave play for turns over the strings. The staccato is most conveniently (and therefore usually) executed with up-bow near the point, and, if possible, not passing the middle; occasionally, however, it is played with down-bow (executed from middle to point); it is, therefore,

advisable to play most of the following exercises in the latter manner also, alternately with the prescribed mode of bowing. Besides this, it is well, in learning the staccato, to mark the first note of each accented division of a measure rather sharply, so that the pressure of the arm may coincide more completely with the grip of the fingers.

(1)

(2) In the same way as above

(3)



(11)

Exercise (11) is written for bass and treble clefs in common time (C). It features a continuous eighth-note pattern in the bass clef and a more complex melodic line in the treble clef, including triplets and slurs. Fingering numbers (1, 2, 3, 4) are indicated above the notes.

(12)

Exercise (12) is written for bass and treble clefs in 3/8 time. It consists of eighth-note patterns in both staves, with various fingering numbers and slurs. A repeat sign is present at the end of the exercise.

This block continues exercise (12) from the previous system, showing the final measures of the eighth-note patterns in both staves.

(13)

Exercise (13) is written for treble clef in common time (C). It features a continuous eighth-note pattern with many triplets, indicated by a '3' over the notes. Fingering numbers and slurs are used throughout.

(14)

Exercise (14) is written for bass and treble clefs in 3/4 time. It features a continuous eighth-note pattern in the bass clef and a more complex melodic line in the treble clef, including triplets and slurs. Fingering numbers are indicated above the notes.

(15)

Exercise (15) is written for treble clef in 12/8 time. It features a continuous eighth-note pattern with many triplets, indicated by a '3' over the notes. Fingering numbers and slurs are used throughout.

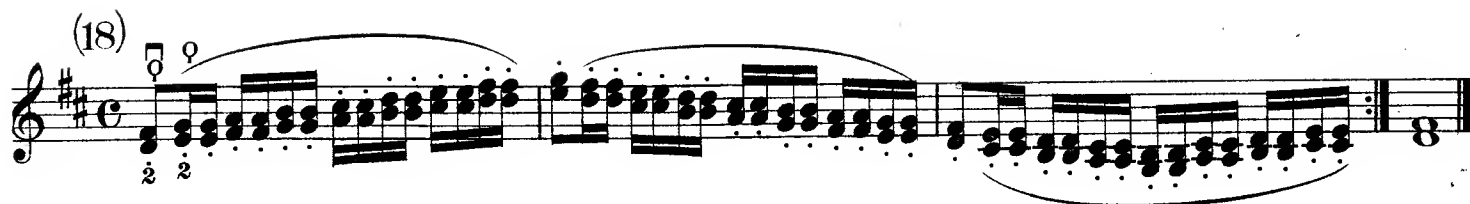
(16)

Exercise (16) is written for treble clef in common time (C). It features a continuous eighth-note pattern with many triplets, indicated by a '3' over the notes. Fingering numbers and slurs are used throughout.

(17)

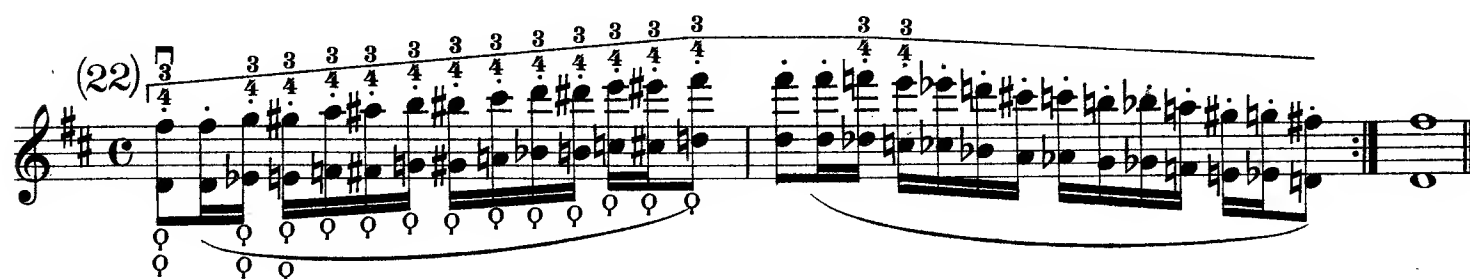
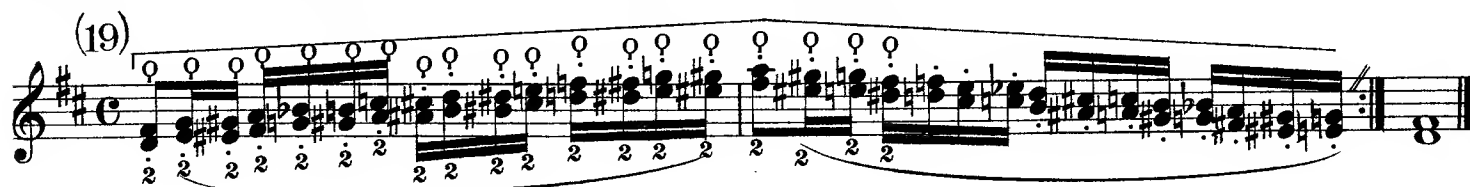
Exercise (17) is written for treble clef in 3/4 time. It features a continuous eighth-note pattern with many triplets, indicated by a '3' over the notes. Fingering numbers and slurs are used throughout.

This block continues exercise (17) from the previous system, showing the final measures of the eighth-note patterns in the treble clef.



In order to play the first (and only *major*) Third in the next exercise with purity and precision in connection with *all the minor Thirds*, it is necessary to make a slight

pause after the last Third before the repeat, so that the fingers can change their position for the next-following (altered) stop.



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